

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 24, 1874.

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COMMENCING SATURDAY, NOV. 7TH.

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This Day (SATURDAY), Oct. 24th. Vocalists—Madame Otto-Alvaleb, Mr. Edward Lloyd. Pianoforte—Mr. Charles Hallé. The programme will include: Overture, "Leonore," No. 1 (Beethoven); Pianoforte Concerto in D minor (Mozart); Symphony in C, No. 2 (Schumann); Overture, "Marmion" (Sullivan). Conductor—MR. MANNS. Transferable stalls, for the series of Concerts, Two Guineas; numbered stalls, Half-a-Crown.

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MADAME SAINTON DOLBY'S VOCAL ACADEMY.—THIRD TERM COMMENCES on MONDAY, the 26th inst. Candidates for admission are received at 71, Gloucester Place, Hyde Park, on TUESDAYS, between Three and Four o'clock. Particulars may be obtained of Mr George Dolby, 52, New Bond Street; of Messrs Chappell & Co., 50, New Bond Street; and of Madame SAINTON DOLBY, at her residence, as above, after the 26th inst.

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"ALICE."

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NOTICE.

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REMOVAL.

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AFTER a Short Illness, **THOMAS GOOM**, for more than

Thirty Years an Assistant and valued servant of Messrs Leader & Cook; Cock, Hutchings & Co.; and Lamborn Cook & Co., 63, New Bond Street, Died, 6th of October, 1874, from an attack of Rheumatic Fever, aged 41, leaving a Widow and Six Children to lament his loss. Having had a large family, he has been unable to do more than insure his life for a small sum, and to provide his children with instruction necessary for them to obtain their future livelihood; and at the present time there are four who will require for some years their mother's care, the youngest being under twelve months. Under these circumstances, it is proposed to raise a SUBSCRIPTION for the BENEFIT of his WIDOW, in sympathy for the loss she has sustained, and in slight acknowledgment of the esteem in which he was held by all with whom he was thrown in contact. Donations received by Mr WALLIS, at Mr LAMBORN COOK'S, 63, New Bond Street.

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MRS HOWARD PAUL, having undertaken to receive

Subscriptions on behalf of the Orphan Daughter of a distinguished Singer, begs to invite the assistance of members of the Musical and Dramatic profession in raising a sufficient sum to send her to the Cape of Good Hope, where she will have fair prospects, if she can procure the means of going. The name of the lady may be known on private application, but from motives of delicacy is withheld from further publicity. Any Subscriptions forwarded to the above address will be gratefully received and acknowledged in the columns of this paper.

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THE LEEDS MUSICAL FESTIVAL.

(From "The Times.")

October 15.

Few amateurs who were present can have forgotten the Leeds Festival of 1858, when Sir Sterndale (then Mr) Bennett was conductor, and the occasion was rendered memorable by the first production of the *May Queen*, one of the most charming and spontaneous works that ever came from the pen of our gifted English musician. Her Majesty the Queen, moreover, presided at the opening of the noble Town Hall—Victoria Hall, as it was appropriately christened at the time. The first Leeds Festival was so successful that the receipts amounted to £8,000, which, the expenses being covered by £6,000, left the sum of £2,000 for the local charities. Why, since 1858, there has never been another meeting of the kind at Leeds, it is for the Leeds people themselves to explain. At one time it was thought that Leeds and Bradford would unite their influence in a common object; and had this been effected we might have had a Yorkshire Festival to rival, if not to surpass, the great triennial celebration at Birmingham. As it is even now, judging by yesterday's performance of *St Paul*, we are forced to admit that Leeds, unaided, can hold its own against any town or city in the kingdom. The Yorkshire choristers beat any other choristers we know. Such a splendid body of vocal sound as comes from the united throats of these West Riding singers can be matched nowhere else. At the present Festival the number is considerably short of 300, but 500 or 600 could scarcely produce more effect; 140 of them are supplied by Leeds itself, the others coming from Halifax, Wakefield, Huddersfield, and last, not least, Bradford—all picked singers, whose competency had been satisfactorily established. The sopranos and basses are incomparable, the contraltos and altos to match, and the tenors all that could reasonably be desired. The Victoria Hall, simply as a music-hall, has, in our opinion, no superior. It can accommodate over 3,000 auditors; and when filled, as it was yesterday morning, the resonance is unspeakably grand. Every passage can be distinctly heard—from loud to soft, from '*fortissimo*' to '*pianissimo*,' together with all the intermediate gradations. There is no echo to interfere with that precision of ensemble, that homogeneity of tone, indispensable to legitimate musical effect.

When Sir Michael Costa, who was loudly welcomed, had taken his place in front of the conductor's desk, the National Anthem was given, according to Sir Michael's own arrangement. This alone was enough to set all apprehensions at rest about the efficiency of the chorus; and, when the majestic overture to the oratorio had been gone through, it was equally apparent that a body of instrumentalists worthy to co-operate had been provided. In the grand opening chorus, "Lord thou art God," in which Mendelssohn, young as he was, already put forth the strength of a giant, measuring himself with Handel, singers and players were heard together with a result not easy to describe; and this at once raised hopes of what was subsequently achieved—viz., one of the finest performances of *St Paul* to which, under any circumstances, we have listened. The first *chorale*, "To God on High," was another ordeal through which the singers passed no less triumphantly, showing themselves not merely able to subdue their voices to a genuine '*piano*,' but at the same time to keep their intonation irreproachable. This was again observed in the second *chorale* (F minor), "To thee, O Lord, I yield my spirit," the same which created so deep an impression when played by a military band in St Paul's Cathedral at the funeral of the "Great Duke." Nothing more solemn and pathetic than this *chorale* exists in music; nor could the spirit of it have been more thoroughly felt. The choruses of the Hebrew people, who rise up, infuriate, against Stephen—"We have verily heard him blaspheme," "Now this man ceaseth not," "Take him away," and the appalling climax, "Stone him to death" (a prophecy of "Woe to him, he shall perish," in *Elijah*) were one and all delivered with a vigour, force and precision beyond praise. Not less striking, in a wholly different sense, was the peaceful and melodious "Happy and blest are they," forerunner of "How lovely are the messengers" in Part II.—among the most tuneful and engaging numbers in an oratorio which abounds in expressive melody, from one end to the other. The scene of the conversion of Saul, including the invocation of the Angels, "Saul, Saul, why persecutest thou me?" the magnificent "Rise up, arise and shine," and

the no less magnificently treated *chorale*, "Sleepers, awake," which bears so important and suggestive a part in the overture, were all that could possibly be wished; while the elaborately developed "O! great is the depth of the riches of the wisdom and knowledge of the Father," which so grandly and emphatically brings the first part of the oratorio to an end, was in every respect a worthy peroration.

To enter similarly into detail about the second, part of the Oratorio would be superfluous. Enough to say that it fully carried out the promise of the first, and the sublime choruses, from "The nations are now the Lord's," which so imposingly announces it, to "Not only unto Him," "All ye His angels," with its inspiring peroration, which rounds off the whole, went as perfectly as could have been desired by the most enthusiastic worshipper of Mendelssohn's choral music. The same level of excellence was sustained throughout, and there was really no fault to specify. In a word, the Yorkshire choristers covered themselves with glory, and caused amateurs from London to envy them. When it is added that the four leading parts were intrusted to Mdlle Tietjens, Madame Patey, Mr Edward Lloyd, and Mr Santley, it may be readily understood that this very essential feature of the performance was quite on a par with the rest. Suffice it that all did their very best, which is equivalent to saying that the great composer himself would have been content. That Sir Michael Costa felt pleased was shown in the animation with which he directed the performance from the first piece to the last.

October 16.

What has already been written about the Leeds Festival chorus was fully borne out to-day by their performance in Mendelssohn's *Lobgesang* and a selection, chiefly *chorale*, from *Israel in Egypt*. The choruses which begin and end Mendelssohn's "*Sinfonia-cantata*" (the first of three works of the kind he had projected, and, according to his habit, in all likelihood planned out) were very finely given; but best of all was "The night is departing," which precedes the *chorale* "Let all men praise the Lord"—perhaps, with one exception unnecessary to name, the grandest and most imposing of Mendelssohn's choral efforts. This was sung to the highest degree of perfection. There was some uncertainty at the beginning of the *chorale*, "Let all men praise the Lord," when it is allotted to voices in harmony, without orchestral accompaniments; but the sequel, in which all declaim the magnificent old Lutheran tune in unison, was irreproachable. Here was a vocal union with which every foreign composer, from Haydn down to Berlioz—two very different men, whose admiration was equally excited by the unison singing of the charity children at St Paul's—would have been no less surprised than delighted. The splendid "sonority" of Victoria Hall could not have been more happily tested. The three orchestral movements which precede the choral section of the *Lobgesang* were wonderfully well executed, under the vigorous direction of Sir Michael Costa, who has never held more complete sway over the forces he controls with such despotic will. The satisfaction experienced by the audience was so vivid and unanimous that all restrictions were forgotten, or at any rate disregarded, loud applause breaking out at the conclusion of the *andante religioso*, in which Mendelssohn attains his loftiest point of devotional expression. The solo singers, too—Madame Alvsleben, Madame Trebelli, and Mr Edward Lloyd—were quite at home in their respective tasks, the ladies blending their voices charmingly in the beautiful duet, "I waited for the Lord," and the gentleman, who may fairly be called one of the most rising tenors of the day, exhibiting unwonted energy and dramatic feeling in "Watchman, will the night soon pass?" which leads to the glorious chorus and *chorale* already mentioned. Mr Lloyd deserves the more praise, inasmuch as he took the place of Mr Sims Reeves, who, in the delivery of this touching episode, is unrivalled, but who was prevented by serious indisposition from taking his usual part in the *Lobgesang*. At the close of Mendelssohn's work the audience again gave vent to a significantly audible expression of approval. Thenceforward during this morning's performance prohibitive etiquette, as if by common consent, was set aside.

In the selection from *Israel* this feeling was carried so far that, after applauding more or less some previous numbers, the audience encored the chorus "He gave them hailstones" in so demonstrative a manner

that it was impossible to resist the appeal, and, in spite of the rules so carefully laid down, Sir Michael Costa was compelled to give the signal for a repetition. The chorus was accordingly sung again, and with increased effect. Other pieces from Handel's Biblical oratorio, including several of those illustrating the plagues with which Moses afflicted the Egyptians—"They loathed to drink of the river," "He spake the word," "He sent a thick darkness," "He smote all the first born of Egypt," "But as for his people," and "He rebuked the Red Sea," being conspicuous among them—were given. Not one of these failed to enlist sympathy for music so sublime and admiration for the evident enthusiasm of the singers. The whole concert, indeed, was an almost uninterrupted succession of well-earned triumphs for the Yorkshire choristers. Whatever may be the financial success of the first Leeds Triennial Festival—if Triennial it is to be—high distinction has been fairly won. The solo vocal parts in the oratorio were assigned to Mr Lloyd, who gave the opening recitatives; Madame Patey, upon whom developed the characteristic air, "Their land brought forth frogs;" Mr Santley and Signor Agnesi. That to the last two were confided the very popular duet, "The Lord is a man of war," will be readily understood.

The feature at the evening concert was Mr Henry Smart's dramatic and masterly cantata *The Bride of Dunkerron*, which was received, if possible, with even greater favour than on the occasion of its first production at the Birmingham Festival of 1864, for which it had been expressly written. The performance, under the direction of Sir Michael Costa, was all that could be wished. The principal singers were Madame Alvsleben, Messrs Lloyd and Santley. The fresh and tuneful chorus of "Sea Maidens" was *encored* and repeated; Mr Henry Smart at the end being called forward and applauded enthusiastically. The honour thus obtained was nothing more than the just due of the composer of a work so replete with genuine beauties.

October 17.

The Festival came to an end to-day with such a performance of the *Messiah* as might have been expected from the Yorkshire choristers, to whom Handel's oratorios in general, and his *Messiah* in particular, are household music. From beginning to end—from "The glory of the Lord" to "His yoke is easy," from "Behold the Lamb of God" to the sublime "Hallelujah," and from that to the not less sublime "Amen," which crowns the work with imperishable glory—the execution of the choruses, was, in one emphatic sentence, all that Handel himself might have dreamt of when filled with the inspiration that gave them birth and enduring life. To refer to these, one after another, would be occupying space to no purpose. Amateurs of sacred music know them all so thoroughly that, after what has been thus briefly stated, the effect created may be easily understood without the aid of further description. It should, nevertheless, be added that the execution of the fugal choruses, of which the grandest of all oratorios presents such superlative examples, was wonderfully good, and, perhaps, more than anything else, confirmed what has already been written about the effective balance of the choir—each department powerful in itself, and the whole blending in the most perfectly harmonious manner. For special examples, "And with his stripes we are healed," and "He trusted in God that He would deliver Him," may be singled out from among the rest, as absolutely irreproachable. To "Hallelujah," in accordance with time-honoured custom, the entire assembly rose. Anything more powerfully impressive than the delivery of this it would be difficult to imagine, and it was only when "Worthy is the Lamb," the triumphant climax, arrived that it seemed possible to think of any choral outburst approaching, much less equalling, "Hallelujah." The leading solo parts were intrusted to Mesdames Alvsleben and Patey (soprano and contralto), Mr Bentham (tenor), and Signor Agnesi (bass), in the first part of the oratorio; in the second and third parts, Miss Tietjens and Messrs Edward Lloyd and Santley respectively undertook the parts of soprano, tenor, and bass, Madame Patey still retaining her place as contralto, and Mr T. Harper, as of old, playing the *obbligato* part in "The trumpet shall sound." Criticism here is uncalled for. Sir Michael Costa, as a matter of course, directed the performance, and Dr W. Spark (to whom the inhabitants of Leeds are indebted for hearing no little good

music at reasonable charges of admission) presided at the grand organ, built expressly by Messrs Gray and Davison, for the opening of Victoria Hall, 16 years ago. After the *Messiah* the "National Anthem" was sung by the chorus, with as much vigour and freshness as if they had not been singing at rehearsals and performances throughout the week.

In the evening there was a "People's Festival Concert," at reduced prices, for which several of the leading singers, Mr Lazarus (solo-clarinet), Dr Spark (organ), Mr James Broughton (to whose diligent training so much of the discipline and efficiency of the chorus has been due), Sir Michael Costa (conductor), and others gave their gratuitous assistance. The hall was crowded to suffocation, hundreds of people being unable to gain admission.

October 19.

The few general remarks due to this very important music meeting may be fitly preceded by a brief statement of results which appeared in the *Leeds Mercury* of to-day:—

"Now that the Festival has been brought to a close, all who assisted at its promotion may well be congratulated on the successful result of their exertions. Owing to the extent of the necessary arrangements and the length of time required for preparation, the expenses were heavy; and it would have been a great gain, at least to the cause of music in Yorkshire, if even, the enterprise had only just cleared its cost. Happily, however, something more has been accomplished, and a substantial balance is likely to remain for the benefit of the medical charities. Nearly £6,800 was realized for festival tickets, £200 by the sale of programmes or books of words and music, £130 by collections at the doors, and £320 by Saturday night's popular concert—making a total in round figures of £7,450. The multifarious expenses to be deducted from this will probably amount to a little over £6,000, leaving a balance of something like £1,200 or £1,300 for division between the General Infirmary, Public Dispensary, House of Recovery (or Fever Hospital), and Hospital for Women and Children—the four institutions on whose behalf the undertaking was originated. For a result so satisfactory and encouraging much credit is due to the unwearied efforts for months past on the part of the General Committee of Management."

This is sufficiently encouraging to warrant a hope that the words spoken by the High Sheriff, Admiral Duncombe, at the end of the performance of Handel's *Messiah*, may be verified, and that the Festival will henceforth be held triennially. The unanimous expression of approval, not merely on the part of the inhabitants of Leeds and its neighbourhood, but of visitors without exception, can hardly fail to exercise considerable influence.

It has been remarked that there was no "novelty" in the Leeds programme; but this is hardly fair to those gentlemen upon whom the task of drawing it up devolved. Three pieces, all of more or less interest and importance, were included in the selection, two of which—Mr H. Smart's cantata, *The Bride of Dunkerron*, and Mr Macfarren's oratorio—were at least new to nineteen out of every twenty who assembled in Victoria Hall last week. Almost as much may be said of Schumann's *Paradise and the Peri* and Sir Sterndale Bennett's picturesque and fanciful Overture, suggested by the same poem, and bearing the same title—so splendidly played by the orchestra, at one of the evening concerts, under the very able guidance of M. Sainton, to whom Sir Michael Costa, for once during the Festival, resigned the conductor's stick. Neither of those, although Sir Sterndale is Yorkshire born, could have been at all familiar to the Yorkshire audiences, except to amateurs in the habit of seeking out, for their own private instruction, every fresh thing that may proceed from a distinguished pen. Moreover, even in London, the oratorio has been given but once; while the cantata has been heard at most twice or thrice in the course of ten years, since its production at the Birmingham Festival. One of the most marked features, by the way, at this Leeds Festival has been the conspicuous place awarded to the compositions of Englishmen; and it need hardly be added that excellent taste directed the choice—Bennett, Smart, and Macfarren being writers of whom any country, however musical, might justly feel proud.

It is a fact worth noting that the largest audience at any of the morning performances was attracted by a work with which the majority could possibly have had little or no acquaintance. We

refer to Mr G. A. Macfarren's oratorio, *St John the Baptist*, first presented at the Bristol Festival of 1873, under the direction of Mr Charles Hallé, first made known to London by the Sacred Harmonic Society at Exeter Hall, under the direction of Sir Michael Costa, and equally successful in both instances. The favourable verdict of Bristol was endorsed by London, and Leeds has now ratified the unanimous and enthusiastically pronounced opinion of the capital. The performance at Bristol was fine; that in London finer still; that at Leeds—it is simple truth to add—finest of all. That the gifted composer was not present at so admirable an interpretation of his masterpiece, to judge for himself of the deep impression it made, was greatly to be regretted.

—o—

NEW SERVICE OF SACRED SONG.

(To the Editor of the "Musical World.")

Dumfries, 9th October, 1874.

DEAR SIR,—An entirely new and most interesting and impressive service of Sacred Song was given in St Mary's Church, Dumfries, on Sunday evening last. The idea of such has been in my mind for years, but I had only the privilege of being able to get it carried out on the above occasion. My friends, Madame Thaddeus Wells (soprano), Miss Joyce Maas (contralto), Mr Orlando Christian (bass), and Mr Henry Nicholson, very kindly placed themselves at my service. The Rev. James Mackie, minister of St Mary's, occupied the pulpit, and his addresses were well done and most appropriate. The Service opened with the Hundredth Psalm, sung by the choir (under my direction) and audience, which, by the way, would number not less than 1,700, the church being completely filled, many having to go away unable to gain admission. Thereafter, Mr Mackie engaged in prayer, and gave an address, after which the following selection from Sullivan's *Prodigal Son* was given:—

Air, "Love not the world" (Miss Maas); Air, "O that thou hadst hearkened" (Mdmé Wells); Air, "Bring forth the best robe" (Mr Christian); the accompaniments being played by Mr Nicholson, Mdmé Wells, and Miss Maas alternately.

The pieces were rendered in grand style. Next followed the singing of a portion of the 40th Paraphrase and a short prayer, after which another address was given by Mr Mackie, followed by the following selection from the *Messiah*:—

Recit. and Air, "For behold darkness" and "The people that walked" (Mr Christian); Air, "He was despised" (Miss Maas); Air, "I know that my Redeemer liveth" (Mdmé Wells).

Thereafter, a portion of the 56th Paraphrase was sung, and a short prayer engaged in, after which the choir sang the pure version of the 24th Psalm, "The earth is the Lord's," by R. A. Smith, the solos being taken up by the professional artists, and during the singing of this anthem the collection was taken, which was the largest taken in St Mary's for some years. Thereafter the last verse of the last Paraphrase was sung, "O may we stand before the Lamb," and the Benediction was pronounced. Although much prejudice was manifested against the Service during the week previous, I am sure every one present was highly pleased, nay, much edified; and, were the general opinion expressed, I doubt not but that they would favour a frequent occurrence of such a service. Church music in general in and about Dumfries, I regret to say, is indeed in a very poor state, and preceptors, ministers, and people require a complete stirring up; and, although I am not a professional in such matters, still I stand aloof, or rather many of the preceptors do so from me, as they know my ideas are so much more advanced than they care for. Of course, but for the kind aid given by my dear old friends, the service would not have been anything; but, then, they did their part so admirably, and the whole going on so smoothly and without a single hitch, the large congregation sat in rapt attention the whole evening, the service lasting from six o'clock till near eight o'clock. I hope that this the first attempt at such a service in Scotland may be followed by such like in other towns. If done the same as this one, I am sure it would prove a blessing, as its hallowing effects will be unbounded.

I send you copy of the addresses given by Mr Mackie. Possibly

the service given in a complete form might interest your many readers.—Yours very truly, WM. KERR.

P.S.—Mr Thomas Carlyle, the Great, was among the audience. He also worshipped in the same church in the forenoon.

The subjoined are passages from Mr. Mackie's address, which, in a complete form, is too long for insertion:—

In the beginning of the present century, the first question put to an amateur foreigner on arriving in Germany was: "Do you know Weber?" "No," was the invariable reply. "Fly, then, and get rid of your culpable ignorance," was the response, "and we promise you pleasure, admiration, delight, enthusiasm." Music is not to be looked upon merely as the art of pleasing the ear. The Chinese say, "Our melodies go from the ear to the heart, and from the heart to the mind; we feel them, we understand them." "Music is the language of feeling; all our passions have their corresponding tones and proper language; and, therefore, music to be good must be in accord with the passion it pretends to express." Music and its sister arts are languages; but they are languages each of which is full of its own peculiar and untranslatable, though not unintelligible, idioms. Each is expressive of something which nothing else can utter, and which can be felt and understood, but not rendered into another tongue. Says Wagner, "If in regard to literature universality is hindered by the diversity of European languages, in music—the language understood by all men—we possess the great equalizing power, which, resolving the intellectual conception into that of feeling, makes a universal communication possible." And again, "the greatness of the poet is mostly to be measured by what he leaves untold, so that we may silently tell ourselves the inexpressible—the musician it is who gives voice to that which has remained untold." Thomas Carlyle has said, "All inmost things we may say are melodious—naturally utter themselves in song. The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us gaze into that." This musical faculty, which is the keenest interpreter of the otherwise unfathomable depths of internal consciousness, the most universal and subtle medium of communication of soul with soul, the most powerful curber of human passion and disposer of man to virtue and to heavenly truth;—for it has been told that two assassins, on listening to their intended victim performing his own pieces, were so charmed that they could not refrain from suffering him to escape;—this musical faculty which is so sublime and ennobling in its functions, so spirit-stirring and elevating in its power, so able to soothe in trouble and to inspire with awe, veneration and devotion, by its capacity for leading the soul into the conscious presence of the grand and the infinite, and for expressing the deepest grief and the highest joy, and which will continue to be exercised hereafter, as it has been said, "Where the angels ever sing." . . . Handel was one of the greatest masters of the language of emotion that ever lived. It was in his more advanced years that he produced the greatest he was capable of producing, for in his earlier life he rather followed the fashion of the time than attempted in any way to shape and elevate it, though he was not even then altogether destitute of higher aims. His first oratorio, written in 1720, was intended for the stage, but the Bishop of London prevented its performance in that form. His success at first was not equal to the importance of the works which he produced. When he wrote his last oratorio, *Jephtha*, in 1751, eight years before his death, he was already quite blind, and this fact suggests the names of Homer and Milton, with whom, and Michael Angelo, Handel must be ranked; his musical genius being as distinguished in its way as the genius of these others for poetry and painting, and no doubt the lustre of his name will continue to shine on with as much of undimmed splendour in his own department as theirs in their sphere through ages to come. But a special parallel may be traced out between Milton and Handel. Both were much attracted by the grandeur and the sublimity of the Old and New Testaments. In the works of both of them ideas of such grandeur and sublimity are found embodied as make those who conceived them stand forth unrivalled respectively among poets and musicians. . . . The character of Handel was remarkable for its restless and passionate features, and frequently involved him in the greatest difficulties and perplexities. Early he threw himself into the whirl of life, often fighting, loving, failing, conquering. At the same time, however, he studied men and his art with much ardour. In the second half of his life he happily gained that self-repose which is so necessary to the true artist, and it was then that he gave to the world his immortal creations.

NAPLES.—Herr von Flotow's *Marta* has been drawing good houses to the Teatro del Fondo. The principal parts are sustained by Signore Rossetti, Celega, Signori Carnelli, Scheggi, and Gambetti. *Ruy Blas*, also, continues as attractive as ever.

CRYSTAL PALACE.

The second Saturday Concert was attended by a very numerous audience, and held out corresponding attractions in the form of a good selection of music and artists of great celebrity. Weber's *Oberon* Overture, splendidly played, opened the proceedings; after which, and Gluck's "Chiamo il mio ben così" (Miss Sterling), Dr Hans von Bülow came forward to execute Liszt's Hungarian Fantasia. The much-talked-of pianist had a moderately good reception, and a recall to match; though it must be said that his performance deserved an "ovation." Dr Hans von Bülow plays music of the modern school surpassingly well, and in this instance he did himself more than justice. Mendelssohn's *Italian* Symphony was given as usual at the Crystal Palace, the first movement a trifle slow; and Dr von Bülow's performance of two pieces by Chopin would have had a better effect if lighter in touch and style. Mr Gadsby's clever overture, *The Witches' Galop*, originally performed at the Musical Society of London, brought the concert to an interesting end. Madame Sinico assisted Miss Sterling in the vocal music.

THE COMING HAMLET.

(To the Editor of the "Musical World.")

SIR,—the great part of Hamlet is about to be played by one of the most intelligent actors of the day. It is absorbing the conversation of all classes of society—at the various clubs, before and behind the curtains of our different theatres. Having watched the gradual rise to eminence of Mr Henry Irving, from his first appearance at the St James's Theatre, I trust you will find space for a few remarks upon the coming test of Mr Irving's powers as a tragedian of the highest class. Every character Mr Irving has played, up to the present time, has been full of deep thought and careful study of nature; he has copied no other actor, but tried to represent the person whose part he was playing, and make his audience feel the very man was before them. Take, for instance, Charles I. Not only was the wonderful artistic make-up of the refined but unfortunate monarch perfect, but, the whole time Mr Irving was on the stage, the audience felt they were in the presence of the "King," by his noble bearing and dignity of action. Take, again, Mr Irving's Richelieu. Mr Irving had evidently based his rendering of the "wily Cardinal" upon carefully reading and closely studying that remarkable man's life. Some critics said Mr Irving "outraged nature in his passion;" let us think carefully over the circumstances and character of the great French minister of state. His love of power was intense, and when he saw that power being wrested from him by intrigue, such a man's passion would not be of the ordinary kind; and, when brought face to face with his deadliest foes, he would be roused to madness, and spring upon them like a tiger. Although the Cardinal was well stricken in years, and his body feeble, his mind and love of power and for France was as acute as ever. If he had not sufficient strength to raise the sword, he could still raise his voice and wield the pen, which, in Richelieu's hand, was "mightier" than either. This his enemies knew, and so plotted his assassination and overthrow of the King; but the Cardinal played the "fox," and foiled them. This was a marvellous piece of acting, and placed Mr Irving at the head of his profession. But "what will Mr Irving's Hamlet be?" everybody is asking. Well, it won't please everybody, that's certain. Those who can only see in Mr Irving what they call "mannerism" will only see "mannerism;" but, depend upon it, Sir, Mr Irving's Hamlet will be, as near as possible, the great author's Hamlet. Mr Irving will bring as much nature in make-up, and the peculiar morbid sensitiveness of the noble Prince of Denmark, and make the character as real as possible. All the delicate bits of light and shade, so requisite in the play, will be most judiciously touched by Mr Irving. The Closet Scene with the Queen, if I mistake not, will be a triumph in the art of acting. Mr Irving will not drag, push, and pull the Queen about, like a low bully, as I have seen some eminent actors do. Throughout the play, Mr Irving will never forget for one moment that he is a "Prince of royal blood" and his mother is a "Queen," however much she has outraged nature and her son's sensitive feelings, by marrying the murderer of his father, and that murderer his father's brother, who reigus "King of Denmark." Depend upon it, Sir, there will not be one point left untouched or slurred by Mr Irving; and, if we may judge by the "cast" now placarded about London, *Hamlet* will draw full houses for many months to come. I am glad to see that Miss Isabel Bateman plays Ophelia. There can be no doubt this rapidly rising young actress will put out all her power and make it a great part. She will look it to perfection. The public should feel much indebted to Mr Bateman for producing *Hamlet* on such a perfect scale as report says he is about to do. No expense or research has been spared.

R. C.

MUSIC IN MANCHESTER.

(From our Manchester Correspondent.)

It will, perhaps, not be inopportune, at this early period of our musical season, to offer you a brief sketch of the present position and prospects of musical affairs in Manchester. I believe we have the character of being the most musical provincial city in the three kingdoms; and, though it might be difficult to prove our right to the title, it may, at least, be said with confidence that we give greater support to musical enterprise than any other provincial community. Mr Hallé's Grand Orchestral and Choral Concerts, of course, hold the most conspicuous place in the list of our winter attractions. They are now so well established, and have gained so firm a hold on the public taste and fashion that their financial success seems almost commensurate with their artistic excellence; they may also, in both respects, be compared with the concerts of the most famous musical society in Europe. The first concert is announced for October 29th. But we have a musical society much older than Mr Hallé's concerts. The Gentlemen's Concerts have been given regularly during a considerable portion of the present century, and I have in my possession several very interesting programmes, which give interesting evidence of the spirited management of the society sixty years ago. These concerts are, in the strict sense of the word, subscription concerts; no extra tickets can ever be bought, and admission to them is limited to the subscribers and their lady friends, and to strangers. They have an excellent permanent orchestra, conducted by Mr Hallé, and the concert-room belonging to the society is one of the most elegant in the North of England. The first of the Gentlemen's Concerts was given a few weeks since, when a young Dutch soprano, Mdle Levier, made a very successful first appearance. The Manchester Vocal Society was established for the practice and performance of choral music, glees, part-songs, etc., and, under the intelligent direction of Mr Wilson, it has already given a good account of itself. This season the star system will be introduced—it is to be hoped, however, with less injurious results than have followed it in other cases. Mr De Jong's popular concerts on Saturday evenings are another permanent institution of the winter. They have been continued for several winters, both as choral and orchestral concerts, but this season they will be mainly, if not entirely, vocal and orchestral. Miss Edith Wynne appeared at the first of them; Mdle Marie Roze, Mdme Demeric-Lablache, Mr Bentham, and Signor Perkins at the second; and, last Saturday, the Russian lady vocalists excited such a *furor* that the audience would have been apparently willing to listen to them all night. Herr Kéler-Béla conducted some of his clever dance music on this occasion. In the suburbs there are several successful musical societies, and the Glee Club—another venerable institution—still continues to flourish. At the Queen's Theatre Mr Sims Reeves appeared three times the week before last, and sang in *Guy Mannering*, *The Beggars' Opera*, an act of *Lucia*, and the *Waterman*. The house was crowded from floor to ceiling on every one of the three evenings, and the unrivalled singing and finished acting of the famous tenor excited the greatest enthusiasm. On Monday last Mr Carl Rosa began what promises to be a very successful campaign of English opera at the Theatre Royal; the opening opera was *Maritana*, with Miss Blanche Cole, Miss Franklein, Messrs Nordblom, Fox, and Aynsley Cook; and though the "Gitana" is becoming a little wearisome, there was a very good house. On Tuesday the *Bohemian Girl*, with Miss Hersee and Mr Turner as Arline and Thaddeus, proved even more attractive; and to-night the *Lilly of Killarney* was given, not only with a very showy cast, but the performance was additionally interesting by the presence of Sir Julius Benedict, who conducted the opera. The *Lilly of Killarney* was only heard for the first time in Manchester two months since, so that it is almost a novelty. The charming music was again very much admired, and this evening the popular success of the opera was unequivocal. The composer was enthusiastically received on his entrance; and, though his appearances in Manchester have not been frequent, his reception this evening must have convinced him that we are not unmindful of the honour due to a musician whose career has been so laborious and so distinguished.

October 21st.

LIVERPOOL MUSICAL FESTIVAL.

With reference to the late Festival at Liverpool, the *Daily Post* of the 12th inst. has the following:—

The Festival over, our London critics have begun to look quietly and calmly at the features, other than those affecting the mere execution of the music, which characterized our recent gathering. Like clever operators bent on laying bare and grappling with a serious tumour or other death-dealing malady not fully appreciated by the patient, and applying the knife regardless of the pain they give, so our metropolitan friends paint a picture of our shortcomings and hopeless lack of real appreciation of high art which will doubtless appeal some and disgust others. But hear the editor of the *Musical World*:—

"No doubt exists now, if any was possible before, that Liverpool's wealthy classes are far behind those of other big towns in musical culture. The demeanour of the Festival audiences was quite enough to settle this point beyond dispute. Good music, especially that for orchestra, was heard with the indifference of people who do not admire because they cannot understand; while songs of mere display were received with exuberant delight. Those who attended the first evening concert will not soon forget the reception given to Mozart's Symphony in G minor by the well-dressed crowd which filled the room to hear Patti sing and to see the Duke. Movement after movement listened to, if at all, with apathy, passed in silence, broken only by the half-apologetic applause of a few people who seemed to be present by mistake. After such an exhibition, let us hear no more of Liverpool art-culture. The town ought to seek out a *locus penitentiae* forthwith, and dwell there in the spirit which kept David at Jericho till his beard was grown."

And is it possible that this is all we have arrived at after having had our education and advancement in art in the keeping of our leading musical society for some 25 years? Surely, looking to the opportunity which it has enjoyed of educating the very class referred to without let or hindrance, looking to the money annually expended on art, the managerial energy displayed, the old and new works produced in profusion, possessing an orchestra and a chorus which are, or ought to be, a credit to the town, this must be a weak invention of the enemy, a hideous libel. Are we asleep?—"and how long have we been so?" and echo answers 25 years and more, else why is it Hallé's concerts and the Monday "Pops" don't pay? Why has every attempt to introduce classical music, from the Herrmanns, Thomas, Haddock, and Mrs Beale, down to the present day, been a failure? Has cotton some especially evil influence on art? or is sugar opposed to sweet sound? If we thought the "wealthy classes" represented the musical taste of Liverpool, if we believed the average of our concerts really would satisfy the aspirations of the musical people of this town, we should despair indeed; but as the same writer says, when speaking of the chorus, "we cannot too highly praise them individually, nor too warmly congratulate Liverpool upon having a leaven which may by and by leaven the whole lump," let us take courage, hope on, hope ever. Seeing that so many of the chorus were of the middle classes, we can only hope that, leaven-wise, their influence may rise to the surface, the upper strata, and eventually (a much-needed consummation) pervade the whole community. That apathy exists no one can deny; and the *Musical World*, after an eloquent description of the unanimity and enthusiasm which should characterize the starting and carrying out of a Festival, goes on to say:—

"The great north-western port failed to justify any anticipations of the kind, and treated its Festival scurvily. Even at the outset, dangers, which owed their origin to some kind or other of unworthy feeling, surrounded the enterprise. Here there was indifference; there, personal jealousy; in one place, regard for rival interests intervened; and in another active opposition declared itself. Scarcely, we imagine, did ever a Festival barque set sail under conditions so unpropitious, but, happily, the captain and crew were equal to circumstances. They knew the difficulties of their course, and sailed the ship accordingly."

As Artemus Ward says, "Too trow, too trow, it's a skanderlous fact."

Supposing that Liverpool is too engrossed in business to support morning performances, we would suggest that, three years hence, by having the rehearsals each morning of the works to be done at night, and giving only evening performances, whether sacred or secular, except perhaps *The Messiah*, on Saturday afternoon, the expenses would be considerably curtailed as regards the band, the convenience of the chorus would be much consulted, and in all probability the attendance increased. With Hospital Sunday an established fact, the claims of local charities might be reasonably ignored, especially if by so doing the true interests of art could be better protected, and a tone for really good music be extended amongst the appreciating portion of the community, by fixing the admissions to all parts of the house on a more moderate basis.

Summing up the results in a leading article, the *Daily Courier* says:—

"The first of the Patti Concerts, on Tuesday evening, realized £1,425 odd from 1,694 ticket holders, being £1,000 more than the star's salary for that night. At the second Patti concert Mr Sims Reeves was also one of the attractions, and 2,319 tickets were sold, realizing £1,767 odd. Thus the receipts of these two concerts make a total of £3,193, which is nearly as much as the amount taken for the other four performances. This is a reflection on Liverpool musical taste, but the predilection here exhibited is not peculiar to the 'good old town.' Mr Sullivan's new work, *The Light of the World*, was not aided by the fascinating Marquise de Caix, but 1,358 tickets were sold for £1,055, being the highest receipts after the Patti concerts. *St Paul*, the first and best of Mendelssohn's works, with which the Festival opened with royal patronage and presence, did not realize more than half of what might reasonably be expected, only 1,240 tickets being sold for £963. For the Wednesday morning performance of selections from Haydn's *Creation* and Handel's best works, there were 1,148 tickets sold, realizing £936; while for the Thursday evening concert, aided though it was by Mlle Albani and Mr Santley, only 887 tickets were disposed of for £716. The ball, which closed the Festival, may be considered a failure, since the receipts were only £239, while the expenses were within £23 of that sum. The musical competitions in St George's Hall realized £215 for tickets alone, while the receipts were further increased by donations. The total amount received by the committee from all sources was £7,749, of which £4,673 was disbursed in the payment of conductor, principals, band, and chorus. Of this sum the principals obtained £2,176, the band and conductor £1,709, and the chorus £787. As the amount of remuneration paid to members of the choir was £2 16s. each, it is evident that only a very small portion of the 326 choristers aided the Festival for the pure love of art, with which they have been credited by some metropolitan critics. However, as the members had to attend nearly 30 rehearsals, besides five of the public performances, the payment to the choir is but moderate, and can hardly be considered as full compensation."

NEW MUSICAL ASSOCIATION.

The meetings of the New Musical Association, which has been founded during the summer, are about to commence. The first meeting of the members, now 125 in number, will be held on Monday, the 2nd of November, at 5 o'clock p.m., when a large attendance is expected. Temporary accommodation has been secured at the Beethoven Rooms, 27, Harley Street, Cavendish Square. It is hoped that, later, a permanent home may be found at Burlington House. At the conclusion of the ordinary business of the association, Dr W. H. Stone, M.A., F.R.C.P., will read a paper "On extending the compass and increasing the tone of stringed instruments;" this will be illustrated by a quartet of stringed instruments fitted with Dr Stone's and Mr Meeson's Elliptical tension bars." Mr H. R. Bosanquet, M.A., of King's College, Oxford, has also promised a paper "On Temperament, or the division of the Octave." The Rev. Sir Frederick Gore Ouseley, Bart., Mus. Doc., Professor of Music at the University of Oxford, has accepted the honourable office of president. The vice-presidents are George Grove, Esq., John Hullah, Esq., George A. Macfarren, Esq., William Spottiswoode, Esq., F.R.S., and Professor Tyndall, F.R.S. The honorary secretary is Mr Charles K. Salaman.—(Communicated.)

DARMSTADT.—Sig. Verdi's *Aida*, got up in the most splendid manner, will be produced very shortly.

ANTWERP.—On the occasion of the Kermesse, the Royal Society solemnly inaugurated a statue to a once celebrated composer, Henri Simon, now almost forgotten, even by his fellow-countrymen. Henri Simon was born in 1783 (and not in 1793, as erroneously stated by M. Féis in his *Biographie des Musiciens*), and died on the 10th February, 1861, in this city, his birthplace. The statue, by M. Geefs, is considered very successful.

BRUSSELS.—At the Théâtre de la Monnaie, *Charles VI.* has been drawing good houses, with Mesdames Salla, Hamaeker, MM. Devoyod, and Echetto in the principal parts. Herr von Flotow's *Ombre*, on the contrary, thanks to an unsatisfactory cast and slovenly execution, has been playing to empty benches.—The coming season of the Concerts Populaires bids fair to prove very brilliant. The list of artists will most probably include Joachim, Wieniawski, Rubinstein, and Planté, the last gentleman being, for the moment, the fashionable pianist in France. The Association des Artistes Musiciens, on the other hand, have, for their concerts, engaged M. Jaell.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

SEVENTEENTH SEASON, 1874-5.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE DIRECTOR begs to announce that the SEVENTEENTH SEASON of the MONDAY POPULAR CONCERTS commences on MONDAY Evening, November 9, and that the Performances will take place as follows, viz. 1—Monday, November 9, 1874; Monday, November 16; Monday, November 23; Monday, November 30; Monday, December 7; Monday, December 14; Monday, January 11, 1875; Monday, January 18; Monday, January 25; Monday, February 1; Monday, February 8; Monday, February 15; Monday, February 22; Monday, March 1; Monday, March 8; Monday, March 15. The Director's Benefit takes place on Monday, March 22nd. Sixteen Morning Performances will be given on Saturdays, November 14, 21, 28; December 5, 12, and 19, 1874; January 16, 23, 30; February 6, 13, 20, 27; March 6, 13, and 20, 1875.

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Tickets at £3 10s. (transferable), entitling holders to special seats, selected by themselves, for the whole series of 16 Monday Evening Concerts, extending from Monday, Nov. 9, to March 15. Subscription Tickets are also issued for the 16 Morning Concerts at £3 10s., extending from Saturday afternoon, Nov. 14, to March 20; also for the 7 Morning Concerts taking place on Saturdays, Jan 16, 23, 30; February 6, 13, 20, and 27, £1 10s.

DR HANS VON BULOW will appear on Mondays, November 9, 16, and 30; also on Saturdays, November 14, 21, and December 19. Miss AGNES ZIMMERMAN will be the pianist on Monday evening, November 23; and on Saturday afternoon, November 28. Mr CHARLES HALLÉ will appear on Monday, December 7, and on Saturday, December 14. Madame NORMAN-NEUBA will be the violinist on Mondays, November 23, December 7 and 14; also on Saturdays, November 28, December 5 and 12. M. SAINTON will lead on Monday evening, November 9, and Saturday afternoon, November 14. M. WIENIAWSKI is engaged for Monday evening, November 16; and Herr STRAUS will lead on Monday evening, November 30. Signor PIATTI will hold the post of first violoncello on all occasions; Herr L. RIES that of second violin; Herr STRAUS or Mr ZERBINI will play viola; Sir JULIUS BENEDICT and Mr ZERBINI, as heretofore, officiating as conductors. Mr SIMS REEVES is engaged on Monday evening, December 7; and Mr SARTLEY will appear on Monday evening, November 23; and on Saturdays, November 28 and December 12. Mlle MARIE KREBS, Herr DANNREUTHER, Mr FRANKLIN TAYLOR, and Herr JOACHIM will appear after Christmas.

Subscribers' names received by Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Ollivier, 39, Old Bond Street; Lamborn Cock, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith, Prowse & Co., 48, Cheapside; Hays, Royal Exchange Buildings; Delavanti & Co., Brompton Road; and at Chappell and Co.'s, 50, New Bond Street.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 24, 1874.

THE holding of a grand musical festival in Leeds last week drew special attention to "the capital of the West Riding;" and many a stranger, lover of the art, made his first acquaintance with the town through that means. No divination is required to tell what, in such a case, the visitor's first impressions were; for Leeds, like all huge conglomerations of houses which cover the northern counties, presents itself in no very attractive aspect. Years ago, when Charles Knight published *The Land we live in*, a view of the town was engraved representing nothing but monstrous chimneys vomiting black smoke. The smoke is not quite so black now as it was then, thanks to Acts of Parliament, but the chimneys are more numerous than ever, and make up by quantity of vapour for what has been lost in quality. Always, therefore, Leeds sits under a "cloth of estate," of which, perhaps, its business-loving people are as proud as are the Neapolitans of their sunny sky and transparent atmosphere. Well for them if it be so, because, otherwise, their lot would indeed be hard. Londoners mourn over the fate which ordains that, at certain periods, they shall lose sight of the sun, and inhale fog; but the metropolis is a paradise compared to the huge Yorkshire workshop. There smoke, like the poor, is ever present; and Sunday acquires a new significance because, on that

day only, the veil which divides earth from heaven becomes thin enough to show that not all creation is shrouded in gloom and blackness. The reminder is far from being as unnecessary as the dwellers in more fortunate places may imagine, seeing that you must go outside Leeds a long way to escape the blight which the working of its daily life throws over the face of nature. You need not do this, however, to discover atmospheric effects such as may be styled Plutonic. There are times when the Leeds sky comes out grandly—when you look up at fantastic masses of rolling smoke and cloud through a steel blue medium of portentous aspect, and recognize a savage and repellant beauty. Apart from the idea of beauty in any form, the town harmonizes well with its shroud of vapour. Of a truth it is an unlovely place—the very last which a stranger would associate with the "sweetness and light" of a musical festival. No doubt much has been done of late years, and much is doing now, by way of improvement; but not in our time will Leeds retrieve the mistake of its early "conscript fathers," who permitted the place to grow as it listed, and bequeathed to their children a mass of houses, with few pretensions to comeliness and fewer still to order. The said fathers, however, may have been altogether nonplussed by a rapidity of increase, in face of which they could only fold their hands, and let matters take their course. During the whole of the present century Leeds has progressed by "leaps and bounds," the population which, thirty years since, was 152,318, being 172,258 at the next census, 207,149 in 1861, and 259,200 in 1871. An advance such as this, though local government has now learned to keep pace with it, simply bewildered the steady-going authorities of half-a-century back, who, indeed, had small inducement to interfere, social science being only the dream of a few impracticable philosophers, and the necessities of trade the be-all and end-all of existence. So the Leeds worthies permitted each man to do whatever was right in his own eyes, and the result is a town which, considering it in great part as a creation of the present century, gives our age little reason to boast.

But if Leeds, in appearance and character as a town, seems the last place in the world for a Musical Festival, neither are the "proclivities" of the inhabitants such as, at first sight, strike an observer favourably. Leeds is one of those big, ugly towns that are only inhabited, we might even say only tolerated, for the sake of money-getting. Hence it is full of business and little else; devoted to the task of making the proverbial "two ends" meet, and getting one to overlap the other as much as possible. In this it succeeds passing well. Leeds is rich, and means to be richer as fast as it can; that object taking precedence of all other. The editor of a local paper bore this fact in mind when, very recently, he published a leading article against the Festival. We do not refer to the matter because much importance attached to the editorial utterance, an absence of Festival advertisements having, probably, something to do with it. But the Leeds sheet spoke the mind of a good many people, who argue that the earnest pursuit of material wealth is incompatible with the culture of art, and that as the two things cannot co-exist, that which is least essential should be allowed to drop. These are the Gradgrinds of society, who would turn us all into machines for the evolution of profit, and think they had not only done the State some service, but fulfilled the highest destiny of humanity. No doubt there are many such in Leeds—people in whose eyes concern for a Musical Festival appears as absurd as stopping in the street to play marbles. We cannot reason with such

folk any more than with a steam engine; nor, just now, would it be safe to do so, because the success of the Festival must have irritated them sorely, if it has not brought about a condition of despair. We now know Leeds to be better than it looks. Ugly it is beyond question, and altogether a most undesirable town, but, like the toad, it "beareth yet a precious jewel in its head"—the jewel of a true love for good music. The Festival made this fact pleasantly conspicuous. It showed that a community which is first in commerce may also be first in art, and that men may not be less diligent in business because they serve the higher purposes of their being, by cultivating the better instincts of their nature.

THE Dean and Chapter of Worcester Cathedral have, at last, taken a decisive step and positively refused the use of the Cathedral for the next Festival of the Three Choirs. Their decision can only take by surprise those who are ignorant of the capacity of clergymen for doing the wrong thing. With some bright exceptions, clergymen only in name, the "parsons" have gone on blundering from the beginning, spoiling every good work to which they have put their hands, and only succeeding when the object has been to do mischief. So, now, the clerical trustees of Worcester, for the sake of a principle waived by scores of men as good or better than themselves, fly in the face of public opinion, and shut the doors of a national building against their neighbours and the public. Be it so. The new Dean will have his reward from those among whom he has just gone as a stranger, and the Chapter must look forward to a day of reckoning. The temper of these times is not in favour of clerical assumptions, and Church dignitaries should remember that what the nation gave it can also take away. In possession of handsome incomes (for doing little) and comfortable residences, they, no doubt, think themselves "lords over God's heritage," whose power nothing can touch. But every such act as the one under notice lengthens an already formidable indictment against a rotten ecclesiastical corporation, which will ere long tumble about the ears of those who wax fat and kick beneath its shadow. When that event happens, the nation, and not a sect, will possess the national buildings, and all danger of their refusal for an innocent and laudable purpose will have passed.

GENERAL attention has already been drawn to the magnificently comprehensive prospectus of the Albert Hall Concerts, just issued by Messrs Novello, Ewer, & Co. The pressure on our space this week does not allow us to notice the monster scheme as it deserves, but we hope to do so in our next issue, pointing out, at the same time, how much depends upon the successful issue of an enterprise which may do wonders for the encouragement of Art.

WEIMAR.—CONCERT OF THE SISTERS TONI AND JOHANNA ANDRE.—The *Rostock Daily Paper* has the following:—"The concert of the above-named sisters took place on the 15th inst., and was very well attended. These young ladies have very fine voices, evidently cultivated by an excellent method, of which they gave ample proofs in Mozart's duet from *Così fan tutte*, the aria of the Page from the *Flugzeug*, and songs by Schubert, Chopin, Ruckert, &c. A great feature of the evening was the harp playing of Fraulein Anna Dubez, chamber virtuosa to H.R.H. the Grand Duke of Mecklenburg Schwerin; although her performance consisted of most difficult pieces—amongst which were Oberthur's masterly grand Fantasia on *Dinorah*, and Gotschold's "Danse des Sylphes"—she fully sustained her great reputation by her wonderful execution and tasteful interpretation of these compositions. The musical performances were agreeably varied by some very interesting declamations, which were finely delivered by Frau Otto Martineck, of the Grand Ducal Theatre. The young *beneficiaires* received the most flattering encouragement, and may probably be induced to give a second concert.

Flowers.

(From "Another World.")

(Continued from page 689.)

"In the celestial spheres, flowers breathe music as well as fragrance."

Some flowers have qualified, some disagreeable meanings attached to them. No man, however nearly allied to a lady, or however great his cause for displeasure may be, is allowed to say to her anything unpleasant except through the medium of flowers. The only exception is in favour of the husband, whose privilege is seldom used; not only because it is thought more civilized to use flowers as the medium on such occasions, but more especially because marriages are now so well assorted that occasion for complaint scarcely arises on either side. At the marriage meetings flowers having the slightest disagreeable words attached to them are strictly forbidden. As an example of flowers having a qualified or disagreeable import take the following:—

Ragopargee.—(The white lily.)

"Cold but truthful, and as constant as the drops of Mount Istone."

In a small recess of Mount Istone two drops of water, clear as crystal, constantly fall, having percolated the rock above. As soon as two drops have fallen two others succeed, two being the invariable number. The interval between the fall of each pair of drops is equal and scarcely perceptible. These drops never cease to fall, night or day, and they have already by this accumulation formed a lake at the base of the mountain.

Counterbale.—(Convulvulus).

"False allurements!

Thy beauty is to please but for a day,
Like the magnet it attracts us,
And then thou wouldst make us weep
By fading before our eyes.

"Go, fickle flower,

For thou shalt not be mine
Until more lasting thou canst learn to be."

Booreska.—(Fuchsia).

"Thy beauty is dazzling;
But, alas! its bloom will fade
The nearer we approach.
For thy external attractions find no echo within.
I can never take thee to my bosom."

Romeafce.—(The pink lily). This flower is associated with excessive love of dress, and the language attached to it ends with the words—

"As glaring to the eye as Kiloom."

The gorgeous appearance of sunset is personified in poetical legends by a master spirit, called *Kiloom*. The colours of sunset are gaudy and vivid beyond measure, and cast intense hues on all objects. Our sunsets, though grand, are far from being so agreeably soothing as those in your planet, but they leave an after-glow, which gives light during the night when darkness would otherwise prevail. Flowers are profusely used in our great festivals. I recollect a *fête* given to me on the occasion of an anniversary, when there appeared a cavalcade of one hundred camelopards, bearing each on its back a kiosk, in which was a beautiful woman. All the camelopards were united together, as it seemed to the eye, by wreaths of flowers, though in fact these concealed strong thongs, with which the animals were really secured. Each animal was attended by a swarthy native of the country whence it came.

Dermet (Communicator).

OCCASIONAL NOTES.

THE *Paris Journal* passes in review the receipts taken at the benefits of celebrated artists. It appears that, in this respect, Mad. Déjazet's benefit surpasses any ever given in Paris, from that of Talma in 1825 to that of Mad. Carvalho in 1866. But Paris is beaten by America and England. Mad. Lucca's benefit at New York, in 1872, produced four thousand and eighty pounds sterling; that of Mario in London, in 1871, nearly five thousand; and that of Rosina Stolz at Rio Janeiro, in 1866, something under four thousand.

As we know, the libretto of *Guillaume Tell* is the production of MM. Jouy and Hippolyte Bis. On the 3rd August, 1829, after the first performance of the opera, all the members of the orchestra went to where Rossini then lived, on the Boulevard Montmartre, and played the overture under his windows. The public, entranced by the magnificent way in which the masterpiece was executed, shouted: "Bis! Bis!" all along the Boulevard. Hearing these cries, worthy M. Jouy, who lived a house or two off from the great composer, appeared at one of his windows and thus addressed the crowd: "Gentlemen, my collaborator, M. Bis, is not here, and, consequently, cannot satisfy your desire to see him. But I accept, in his name, the demonstration with which you have honoured him, and shall seize the earliest opportunity of informing him of so gratifying a mark of respect."

AFTER many years' search, Sig. Guidi, of Florence, has succeeded in discovering a magnificent and complete copy of the learned old work written by Mersenne, and entitled: *Harmonie universelle, contenant la Théorie et la Pratique de la Musique, où il est traité des Consonances, des Dissonances, des Genres, des Modes, de la Composition, de la Voix, du Chant, et de tous les Instruments harmoniques*, Paris, Ballard, 1666. It is divided into seven books, and consists of 1,506 pages, in folio, exclusive of the numerous prefaces, dedications, etc. Lichthal thus speaks of it in his *Dictionary*: "A most rare work, which may, in a certain manner, be considered as the magazine of all musical knowledge existing at the commencement of the XVIIIth century, particularly in France; thus it is useful to the writer on music desiring of becoming acquainted with the history of the art and of its theory at that period."

The following curious document has been discovered by M. Cochery in the archives of the Hôtel de Ville, Paris. It is a certificate of baptism in which Molière figures as godfather:—

"Le trentième jour du mois de mars 1671 a été baptisé Jean-Baptiste-Claude Jennequin, fils de messire Claude Jennequin, officier du roy, et Mademoiselle Desjailles. Son parrain, messire Jean-Baptiste Poquelin Molière, esquier, valet de chambre du roy, n'ayant aucun domicile arrêté; la Marraïne Geneviève Jennequin.

"B. POQUELIN MOLIERE.

"G. JENNEQUIN."

("Baptised the thirteenth day of the month of March, 1671, Jean-Baptiste-Claude Jennequin, son of Messire Claude Jennequin, an officer of the King, and Mademoiselle Desjailles. Godfather, Messire Jean-Baptiste Poquelin Molière, esquire, and valet-de-chambre to the King, having no fixed domicile. Godmother, Geneviève Jennequin.

"B. POQUELIN MOLIERE.

"G. JENNEQUIN.")

MOST persons are aware that the Emperor Napoleon III., like his uncle, had very little taste for music. One day, the conversation happening to turn upon this subject, he said, with a smile, that the only melody he had ever written down was one his mother had sung him. He added that it was taken from an Italian opera: *Gli Arabi nelle Gallie*, and that he recollected the first words, "Di quelle Trombe al Suono." What the Emperor said was repeated to Col. Ragani, the uncle of Giulia Grisi, a gentleman who was at that period manager of the Italian Opera, Paris. The Colonel wrote to Pacini, then stopping at Lucca, asking whether he would come to Paris and bring out his *Arabi nelle Gallie*. Pacini took good care not to say no. He interpolated some fresh pieces in the opera and conducted the rehearsals. The Emperor Napoleon III. went to the first performance. When the tenor, Beaucardé, began the famous air, the Emperor displayed some slight emotion, but soon subsided into his usual apathy. *Gli Arabi nelle Gallie* ran only two nights in Paris. Pacini returned to Italy.

CONCERTS VARIOUS.

THE winter season of the Barnsbury Literary Institute began last Friday, the 16th, with an excellent concert, under the direction of Herr Lehmeier. The institution is famous in North London for the concerts, lectures, and entertainments provided for its members on Friday nights. The opening concert was a decided hit, there being a brilliant and appreciative audience. The artists were Miss Sophie Ferrari, Mdle Annetta Holmberg, Mr Trelawny Cobham, Signor Caravoglia, Signor Scuderi (violin), and Herr Lehmeier (piano). Miss Ferrari, who had never sung before at Islington, created quite a sensation by her artistic rendering of "She wore a wreath of roses," and in the duet, "Dunque io sono" (*Il Barbiere*), with Signor Caravoglia. Miss Ferrari was charming both in the simple ballad and in the brilliant passages of the duet, and was repeatedly recalled; and, after the ballad, favoured the audience with another song. Encores were also awarded to Signor Caravoglia for both his songs. Signor Scuderi played two of his compositions (*A Preghiera* and *Scherzo*) admirably. Herr Lehmeier's solo was Herr Ganz's Fantasia on the *Merry Wives of Windsor*, a brilliant composition, which was fully appreciated by the audience. Mr Trelawny Cobham and Mdle Holmberg were very successful in both their songs.

A GRAND evening concert took place at the Birkbeck Literary and Scientific Institution, on Wednesday, the 14th inst., under the direction of John Stedman, Esq., who was assisted by Miss Jessie Royd, Miss Matilda Scott, Miss Helen Standish, Madame Frances Brooke, and Mr Theodore Distin as vocalists, and by Miss Marian Rock, Mr Oberthur, and Mr Henry Parker as instrumentalists. The programme, being of a varied and popular kind, gave satisfaction in the highest degree. Miss Jessie Royd was encoired in Sir Julius Benedict's song, "The bird that came in spring." Miss Matilda Scott, likewise, in Cosen's "Lovely spring," and Miss Helen Standish in Rossini's "Di tanti palpiti." The same compliment was awarded to Mr Stedman and Mr Distin's respective songs; and the duet from Balfe's *The Talisman* (Take the ring), sung by Miss M. Scott and Mr Stedman, was very successful. Miss Marian Rock was encoired in Wallace's Second Grand Polka de Concert. Mr Oberthur played his admired harp solo, "Clouds and sunshine," creating quite a *furor*, so that he was obliged to play again, when he gave his effective piece, "La Cascade;" he was afterwards equally successful in his brilliant duet for harp and piano, on airs from *Lucrezia Borgia*, in which he was most ably assisted by Mr Henry Parker, who also accompanied all the vocal music in most artistic style. The rooms were crowded to excess.

THE annual evening concert of the London Society for Teaching the Blind to Read, Upper Avenue Road, took place on Monday week in the presence of a crowded and appreciative audience. These annual concerts are organized by the pupils themselves, one of their number acting as director. Edward Clare filled the post on this occasion, and the arrangements of the evening reflected the highest credit on him. The concert presented the usual features of the bi-monthly performances, the second part, however, offering a programme of a much more varied and miscellaneous character than is generally heard here. The first part of the concert consisted of the first portion of Macfarren's *John the Baptist*, the performance of which was marked by the same general excellence which called forth the laudatory remarks of the composer, who was present at its performance in July last, when he expressed himself as very much gratified in witnessing the performance, and also at the opportunity afforded him of rendering his thanks to the performers and singers, who had taken extraordinary pains, and on whom depended the success of the performance. Space will not allow us to particularize each item of the concert. Suffice it to say that Caroline Wright in the recitative, "Then cometh Jesus," and in the air, "In the beginning was the Word," and Edward Long in the solos, "Repent ye," and "I indeed baptize you with water," displayed their usual earnestness and taste. The choruses were not so effective as usual, though the steady tact of the pupils' leader, Mr E. Barnes, was apparent. They were taken at too slow a "tempo," being "draggy," and lacking sharpness. The final chorus, "My soul, praise the Lord," was not, however, open to this objection. The second part of the programme presented many interesting morceaux.

FLORENCE.—*Aida* has proved a very great success at the Teatro Pagliano. Signore Singer, Vercolini, Signori Masini, Silenzi, and Nannetti were overwhelmed with marks of favour by the audience. The *mise-en-scène* was very splendid, and the scenery magnificent. Sig. Posenti, the scenic artist, was called on three times.

BERLIN.—The most important fact lately at the Royal Operahouse has been the re-appearance of Sig. Verdi's *Aida* in the bills. The work continues to gain upon the public as the leading artists, Mesdames Brandt, Mallinger, Herren Niemann, Betz, and Fricke, become more perfect, and consequently more certain, in their parts.—*Il Trovatore* is now alternating with *Le Postillon de Longjumeau* at the Friedrich-Wilhelmstädtisches Theater, Herr Theodor Wachtel being the hero in both operas.

PROVINCIAL.

WELLS (Norfolk).—Mr Goddard Plowman gave his first concert in the British School Room, in aid of the lifeboat. He was assisted by the Wells Harmonic Society, numbering about sixty members, and by friends from Norwich and elsewhere. The room was filled, nearly all the best-known families of the town and vicinity showing their interest by their presence, while a considerable number of persons were unable to obtain admittance. Mr Plowman's piano solos were much admired, and altogether he and the members of his class are to be congratulated on the success of the concert. The room was decorated and furnished for the occasion in a very elaborate and effective manner, and about £11 was realized.

GREAT BERNHAMPTON (Herts).—The Town Hall was crowded on Thursday, October 15th, on the occasion of Mr Macione's sixth annual concert. The programme was well arranged, and gave great satisfaction. The principal vocalists were the Misses Lane and Crew, Messrs Thomas and Ch. J. Bishenden. Miss Lane was much applauded for her song, "I love my love;" the lady also joined Mr Bishenden in the duet, "I heard a voice" (encored). Mr Bishenden was encored in each of his songs—viz., "The Wolf," "Brave old oak," and "Simon the cellarer." The choir sang "Fays and Elves," "You stole my love," and several other glees very pleasingly. Mr Smith (violin), Mr Arnot (violin), and Mr Macione (piano) played the trio, "Selections from Faust," and received great applause.

LIVERPOOL.—Flotow's *Martha* was represented with great éclat on Saturday evening, at the Alexandra Theatre, by Mr Mapleson's Italian Company. Mdle Louise Singelli is exactly fitted for the part of Martha, which she played—writes the *Daily Courier*—in a most vivacious and fascinating style, whilst the brilliancy of her singing and the quality of her voice were admirably suited to the music. She, moreover, proved an absolute mistress of the art of executing a simple melody, singing the "Last Rose of Summer" with a delicacy, simplicity, and breadth of phrasing which we have never heard surpassed. It was an exquisite rendering, and made a deep impression. Madame Trebelli-Bettini played Nancy to perfection. As a piece of genuine, delicate, and spontaneous high comedy, we can conceive nothing to exceed it, while the music allotted to her was sung by this delightful artist with her customary effect and adherence to the score. The Lionello of Sig. Brignoli proved a surprise and a pleasure. An apology was made for a severe hoarseness, but it was unnecessary. He is so accomplished an artist, and has such perfect control over his voice, that he was able to surmount the difficulty under which he evidently laboured. Don Giovanni has also been given by the troupe, with Madame Roze as Donna Anna; Mdle Bauermeister, Zerlina; Mdle Rizzarelli, Donna Elvira; Signor De Reschi, Don Giovanni; Herr Behrens, Leporello; and Sig. Brignoli, Don Ottavio. Madame Marie Roze sang the music of Donna Anna carefully, and in good style, and acted particularly well. The great scene, "Non mi dir," was, however, omitted. Mdle Rizzarelli confirmed the favourable impression she made on Tuesday evening, and proved a thoroughly competent Elvira. The part of Don Giovanni was sustained by Signor De Reschi in a manner which left nothing to be desired. Signor Brignoli is to be congratulated upon a complete success as Don Ottavio, singing carefully, and in a thoroughly classical style. The concerted music went well, and was very enjoyable. Signor Li Calzi conducted.

CARDIFF.—Mr Brinley Richards, under the auspices of the Cardiff Naturalists' Society, delivered a very interesting lecture on Welsh and other Ancient National Music, in the Assembly Room of the Town Hall, to one of the most crowded assemblies that was ever congregated in this room. Mr Lukia, the vice-president of the society, took the chair, and introduced Mr Richards, Miss Davies, and Miss Evans (who accompanied Mr Richards to give vocal illustrations to his lecture) to the society. Mr Richards, who was loudly applauded, commenced his remarks by endeavouring to elucidate the peculiar characteristics of national music, his purpose on that occasion being to point out the distinction of national music, not to make a comparison between the music of one country and another. National music was, he said, that class of music which belonged to a country, and exhibited certain peculiarities distinguishing it from that of another country. Scotland and Ireland possessed national music, very similar in style, and often blended together; and while it has been said that the music of Wales was derived from Ireland, he contended that Welsh music possessed peculiarities which took it away from the music of either Ireland or Scotland. The peculiarity of old Scotch melody was that it was formed on the pentatonic scale, a scale of five notes, represented by the black keys on the piano, while Welsh music followed the diatonic scale. The pentatonic scale was used in ancient Egypt and Syria, and had been brought from these countries to Europe. As an illustration of this scale Miss Evans sang "Auld Lang Syne." The old Scotch music was also peculiar in having a flat seventh, and as illustrations of this peculiarity, "John Anderson, my Jo" and the "Song of Sorrow,"

one Scotch and the other Irish, were sung by Miss Davies and Miss Evans. The pentatonic scale was found in Chinese and Hungarian melodies, whose scales were peculiar in omitting the 4th and 7th. As illustrations of Welsh music "All through the night," "The Ash Grove," and "Adieu, thou dear land," were sung. The final duet, "Autumn Evenings" (Brinley Richards), was sung with excellent effect, and the applause at the close evinced the satisfaction of the audience. Mr Brinley Richards accompanied the vocalists on the piano, and played several pieces of instrumental music, illustrating the character of the music of different countries. Mr Richards also gave a description of ancient musical instruments, and this portion of his lecture was illustrated by diagrams. A cordial vote of thanks to him and to Miss Davies and Miss Evans was given at the close, the lecture being in every way a complete success.

THE THREE CHOIRS FESTIVALS.

On Tuesday last, the decision of the Dean and Chapter of Worcester with regard to the future of the Festivals of the Three Choirs was made known. A formal communication had been made to the Dean and Chapter of Worcester by the standing committee of the Worcester Festivals, through their secretary, the Rev. T. L. Wheeler, precentor of the Cathedral, requesting permission to use the Cathedral for the oratorios at the next Festival, to be held at Worcester in 1875; this permission having been granted for the same purpose by their predecessors at Worcester, Hereford, and Gloucester for one hundred and fifty-one years. The Chapter held a special meeting on Monday, when the request was taken into full consideration. It was backed by memorials from the Committee of the late Gloucester Festival, from the standing Festival Committee at Hereford, the Worcester Town Council, and other public bodies, all of which supported the request made by the Worcester Festival Committee. On Tuesday morning the Mayor of Worcester, Mr H. G. Goldingham, as Chairman of the Worcester Committee, received a courteous reply from the Dean and Chapter, announcing their determination not to permit the use of the Cathedral for the Festival. The fact was immediately posted at the newspaper offices, and created the greatest consternation and surprise among the inhabitants, who did not at all anticipate a point blank refusal, but rather expected that the use of the Cathedral would be granted on certain conditions, which it was thought might perhaps be complied with. The Mayor called a meeting of the Festival Committee for Thursday, when the reply of the Dean and Chapter was to be made public, and a requisition is being made for a public meeting to express the feelings of the inhabitants on the subject. A copy of the reply has also been sent to the associated Chapters, in acknowledgment of their memorials forwarded to Worcester. Pending the reply of the Worcester Chapter, arrangements had been progressing for the holding of the Worcester Festival of 1875. As already announced, the Bishop of Worcester had consented to become President of the Festival. The Marquis of Hertford, Earls Beauchamp, Coventry, and Somers, and Lords Calthorpe, Hampton, Leigh, and Northwick had sent in their names as stewards, besides a number of influential county people. The refusal of the Dean and Chapter to grant the use of the Cathedral has caused an unwonted ferment in the city.

TURIN.—*Raffaello e la Fornarina*, the new opera by a young composer Sig. Chisotti da Casale, just produced at the Teatro Alfieri, proved a terrible failure on the first night, on account, principally, of the shameful manner in which it was got up and performed. On the succeeding nights it went somewhat better, but it will soon be forgotten.

VIENNA.—Herr Eduard Strauss has begun his Promenade Concerts at the Music-Verein Rooms. The programme of the first was as follows:—Ouverture, *L'Etoile du Nord*; Theories Valse, by Ed. Strauss; Song, by Gumbert, for orchestra, arranged by E. Strauss; "Language of the Eyes," polka, by E. Strauss; Fragment from Weber's First Piano Concerto, orchestra (first time); "Wo die Citronen blühen," valse, by Joh. Strauss (first time); "Spring Song," by Henselt, for quartet and harp, arranged by E. Strauss; Polka Mazurka, Joh. Strauss (first time); "Au rive de la mer," harp solo, by C. Oberthur (played by Mdme Pistor Moser); "Tic Tac," polka, Joh. Strauss; "Thou art my thought," song, by Abt, for orchestra, arranged by E. Strauss; "Perles of Love" (first time), valse, Jos. Strauss; "Liebesbotschaft," song, by Schubert; "Weyprecht Payer-Marsch," Ed. Strauss (first time). There are promised—Mendelssohn, Rossini, Meyerbeer, Beethoven, Wagner, Gounod, Schubert, and Schumann evenings.

IL TALISMANO IN LIVERPOOL.

Balfe's posthumous opera, *Il Talismano*—the production of which by Her Majesty's Opera Company proved the event of the last London season—has been produced here with unqualified success. The crowded state of the house bore ample testimony to the interest excited by the first representation of the work in Liverpool, an interest which we may at once say was fully justified by the event. The work is so totally different in style, or, rather, so complete a contrast, to all Balfe's previous operas, that it cannot be compared with any of its predecessors, but must be judged from an entirely different stand-point, and solely upon its individual claims. The libretto is interesting, and affords much scope for scenic display, effective tableaux, and striking combinations. The music rises in interest and ability as the work proceeds, the third act being incomparably the greatest, and comprising the most melodious features, the best concerted writing, and the most original and artistically treated numbers.

The opening chorus is striking and clever, the *aria d'entrata* of Edith, "Placida notte," and the celebrated "Rose Song" forming the only great feature of the first act. In the second act King Richard has a really fine song, "Oh! chi d'amor," which, with its sequence, "L'arco tendete," affords almost the only opportunity for display to the representative of the part. The entire *finale* to the third act is very finely written, treated in a masterly manner, full of musicianlike combinations, and very richly scored; the duet between Edith and Sir Kenneth rising in its final movement, "Or Va!" to undoubted grandeur. The march and the chorus which succeed it in the fourth act are both fine, and thoroughly suited to the situation, and the *finale*, if not equal to that of the third act, is very effective.

The cast was identical with the London cast, except that Edith was played by Mlle Tietjens, and Richard by Signor de Reschi. The part of Edith was originally written for Mlle Tietjens, and she may indeed be said to have made it quite her own. Mme Marie Roze sang particularly well, especially in the concerted music. Signor Campanini proved equal to the part of Sir Kenneth, which, since we heard him in London, he has elaborated to a high degree of perfection. It is a fine and manly assumption, and his execution of the exacting and fatiguing music was all that could be desired. Signor de Reschi is a fine singer and a thorough artist, his acting being also irreproachable. The Nectabanus of Signor Catalani was a study, both vocally and histrionically. The chorus and band were alike at their best, the difficulties arising from the frequent changes both of time and key, and the intricate modulations, being, under Signor Li Calsi's admirable conducting, most successfully surmounted.—(Abridged from the *Liverpool Courier*.)

WAIFS.

Verdi Wagner Beethoven Smith lives near Fort Greene. He is learning to play the bass drum.

The Jubilee Singers have raised 90,000 dolls. by their concerts—50,000 in England and 40,000 in America.

It is reported that Herr Theodor Formes, the well-known tenor singer of the Berlin opera, died last week at Emdenich, near Bonn.

Herr Joseph Gung'l has signed an engagement to conduct some of his newest waltzes, &c., at the Promenade Concerts, Covent Garden, for one month. Herr Gung'l makes his *début* on Saturday next.

Miss Lillie Albrecht is announced to play Chopin's 1st Ballade in G minor, Op. 23, and Hummel's Andante Favori, at the first classical night of the Athenæum, Camden Town, N.W., on Friday evening, October 30th.

The season of Italian opera at St Petersburg opened September 30 with *Der Freyschütz*—Agatha, Mlle D'Angeri; Annette, Mlle Bianchi; Caspar, Signor Foli. The last-named artist is highly praised by the *Gazette de St Petersburg*, which says that he struck the F sharp in Caspar's drinking song with as much facility as one would produce it on the pianoforte.

Miss Georgina Maudsley, formerly Westmoreland Scholar at the Royal Academy of Music, where she was a pupil of Mr Wallworth, has been singing at Mr Rea's concerts, at Newcastle, with decided success. A local journal, writing about her, says: "Miss Maudsley possesses a light soprano voice of great sweetness and flexibility, and uses it in a most artistic manner. She sang Miss Gabriel's 'Lost' most expressively, and was rewarded with a well deserved encore, to which she responded with 'The Minstrel Boy.'"

Miss Emma Barnett joins the provincial tour of Madame Lemmens-Sherrington next month. Miss Barnett's success, as a pianist, by her performance at the Crystal Palace, of Mendelssohn's Concerto in G minor, will no doubt be remembered by our readers.

We regret to hear bad news from Mr Mills, the New York pianist. He is said to have been thrown from his carriage during a ride along the Cat-kill, and to have broken his leg in two places, besides injuring himself in other parts of the body. The musical world may be thankful for two things: that it was not an arm that was fractured, and that the able musician is recovering.

The meetings of the Royal Albert Hall Amateur Orchestral Society, of which his Royal Highness the Duke of Edinburgh is president and a member of the orchestra, will recommence on Friday, the 13th of November, and the practices, as in the first season, will be held, by permission of the Committee of Council on Education, in the Lecture Theatre of the South Kensington Museum, at 7.30 p.m. The preliminary examinations of candidates for admission to the society have commenced, and applications can now be received by the honorary secretary, at the Royal Albert Hall, Kensington Gore.

OUR ANCESTORS.—Cicero relates that the ugliest and most stupid slaves in Rome came from England. Moreover, he urges his friend Atticus "not to buy slaves from Britain, on account of their stupidity, and their inaptitude to learn music and other accomplishments." Caesar describes the Britons generally as a nation of very barbarous manners. He says: "Most of the people of the interior never saw corn, but live on milk and flesh, and are clothed in skins." In another place he remarks: "In their domestic and social habits the Britons are as degraded as the most savage nations." In fact, from all that can be learned about the habits and modes of living of our ancestors, they dwelled in caves like wild beasts, or in huts of no better construction than the miserable wigwam of the most savage Indian.

It was not anticipated that the Liverpool Musical Festival would be a financial success, but the result has proved tolerably satisfactory. There is nearly £1,000 available for distribution among the medical charities, according to the report of the committee presented at a meeting at the Town Hall, at which the Mayor presided. The principal distributions agreed upon are the following:—Northern Hospital, £200; Royal Infirmary, £200; Southern Hospital, £200; Children's Infirmary, £100; House of Rest for Incurable Women, £50, &c. The sale of tickets realized £6,864. £2,176 was paid to the principal artists. The committee defended the large payments made to leading artists, and stated that the largest profit was made on the occasion when Madame Patti sang. The surplus of the Liverpool Festival being £948, Sir Julius Benedict "expressed his anxiety"—says the *Courier*—"that it should be increased to the sum of £1,000." Towards this result he generously contributed £10, the balance being at once made up by the Mayor and committee.

A sweet simplicity exists in rustic affairs which is innocent of all that is hollow and artificial in city life. The natural expression of sentiment in the following programme of a grand concert to be given at "Long Branch," has been handed us by a gentleman (*Decatur Republican*), who tore it down from a place where it had been posted. It is a genuine advertisement, and is copied *verbatim*. Mr John Hupman, one of the gentlemen who gives the concert, is a blind man, who has given several similar entertainments at Oakley with good success. The scintillations of genius exhibited in the bill should be rewarded, and we trust that the musicians will be favoured with a good house. The gentleman informed us that they would be content if the receipts aggregated one dollar. The writer, it will be observed, has an idiosyncrasy for an original style of orthography, which, though not in strict keeping with the conventional forms of society, is nevertheless unique, and, no doubt, serves admirably to convey the sound of words as they are pronounced. The rhetorical style of the composition is highly original, and as a literary curiosity it is unsurpassed:—

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TRIESTE.—*Salvator Rosa*, by Sig. Gomez, has been well received here.

WEIMAR.—The theatrical season was inaugurated by a fine performance of *Fidelio*.

LEIPZIG.—Herr Theodor Wachtel will, it is said, appear ere long, at the Stadttheater, as the hero in Herr R. Wagner's *Lohengrin*.

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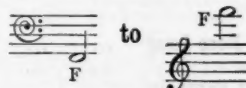


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